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Rocking Horse Winner

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Gareth Williams

Rocking Horse Winner

Duration: 60 minutes

A chamber opera in one act

Libretto by Anna Chatterton - based on the D.H.Lawrence short story, 'The Rocking Horse Winner'.

Commissioned by Scottish Opera and Tapestry New Opera.

Scoring

solo voices: 1S, 2T, 1B

chorus: 1S,1A, 1T, 1B

pno, strings(1.1.1.0)

World Premiere

27 May 2016

Berkeley Street Theatre, Toronto

Director: Michael Mori

Conductor: Jordan de Souza

Company: Tapestry New Opera

*Nominated for 9 Dora Mayor Moore Awards in 2017, winning 5 awards, including 'outstanding musical production'.

USA Premiere

7 June 2018

Future Scheduled Performances

April 2020 - Remount of original production at Berkeley Street Theatre, Toronto

Roles

Ava: Soprano

Paul: Tenor

Oscar: Tenor

Bassett: Baritone

The House: Chorus of 4 singers (SATB)

Time: Early 20th Century - Present Day

Place: A grand house in North America, falling to pieces.

Synopsis

A modern adaptation of the D.H. Lawrence short story, *Rocking Horse Winner* explores the relationship between Paul, a young man with developmental challenges, and his emotionally distant mother. Paul becomes dangerously obsessed with solving the “bad luck” of his family in order to win the love of his mother. His obsession creates a strange magic that both connects him to luck and makes him vulnerable to powerful voices only he can hear. In our new age of entitlement *Rocking Horse Winner* is an intimate, psychologically insightful look at love, “luck”, and greed.

Moods: Dramatic, tragic, poignant

Subjects: Greed, neglect, gambling, family, magic

Links to the live performance archive:

Short Public Highlights Trailer:

https://www.youtube.com/watch?v=i4aqP0R_XSA

Full length Private Live Archive Recording:

<https://www.youtube.com/watch?v=kA2YV7Rcngk>



TAPESTRY
OPERA

ROCKING HORSE WINNER

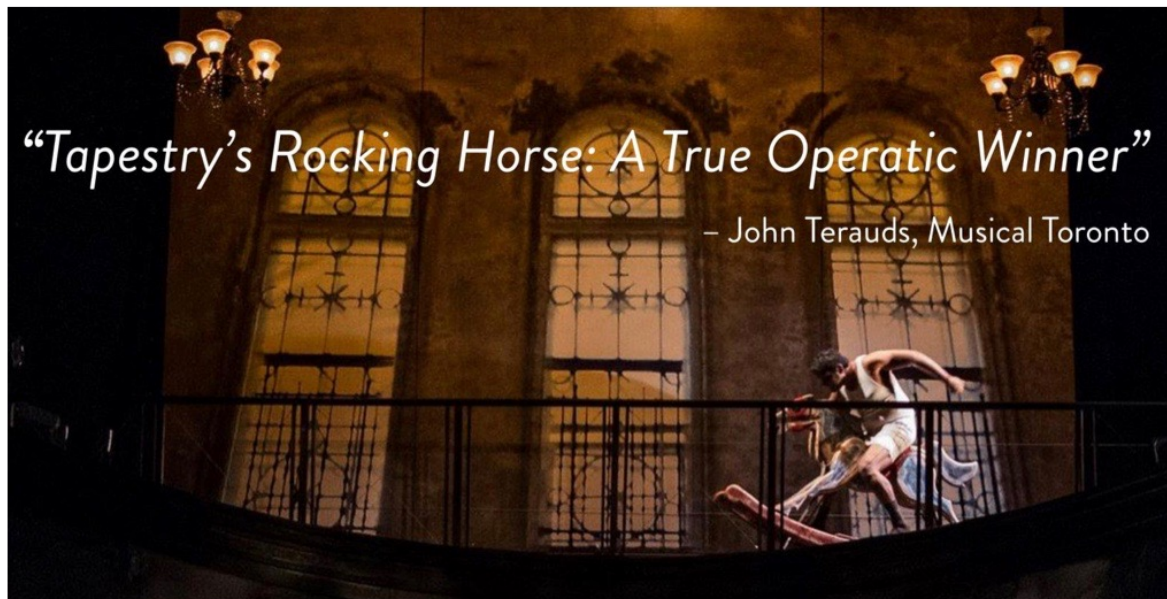
LIBRETTO BY ANNA CHATTERTON | MUSIC BY GARETH WILLIAMS

A Tapestry Opera World Premiere Production

Co-commissioned by Scottish Opera & Tapestry Opera

Photo by Dahlia Katz Photography, featuring Stéphane Mayer, Asitha Tennekoon and the cast of *Rocking Horse Winner*.





“Tapestry’s Rocking Horse: A True Operatic Winner”

– John Terauds, Musical Toronto



“Gareth William’s score is breathtaking. I felt like for the first time I was hearing to where opera should be moving.”
– Schmopera



“...feels like adrenaline to the heart of Toronto theatre...”
– The Theatre Reader



“Rocking Horse Winner is one of those rare cases of a new opera on a familiar subject where one cannot imagine how the story could have been better told.” – Stage Door



“This is a modern opera that I would see again and again...”
– Mooney on Theatre

ROCKING HORSE WINNER LIBRETTO

Based on the short story by D.H. Lawrence
Libretto by Anna Chatterton | Music by Gareth Williams

CHARACTERS

AVA: mid-forties, beautiful, cold.

PAUL: Ava's son. mid-twenties, has aspergers, lives at home.

OSCAR: Paul's uncle. late forties, business man, savvy, sly.

BASSETT: forties, Paul's helper, wants to move up in the world.

HOUSE: a mirror of Ava.

SCENE 1

PAUL is on the rocking horse in the background.

AVA: Nothing is as it should be
When I was young I was called the
Golden One

All the girls envied me
When I married they called us flawless
Full of promise
But my husband never found
The right ladder
And his failure made him meek
Nothing is as it should be.

HOUSE: There must be more money

AVA: But I must keep up
So our house had the most shine
The most style
I can't bear to be less than the rest

My son is still at home
He's always been a difficult one
Insists on things just so

It's a mother's job to love her children
I fuss, they say
But his eyes they look for more
And I must love him
More than anything
For I'm his mother.
Nothing is as it should be.

HOUSE: There must be more money.
There must be more.

Her son PAUL enters, she turns away from him.

PAUL: Mother,
Why don't we have a car?
Uncle Oscar has a car. Bassett has a car.
Why don't we have a car?

AVA: Because we are poor.

PAUL: But why are we so poor?
Uncle Oscar isn't poor,
Even Bassett isn't poor, why are we so poor?

AVA: Because your father has no luck.

PAUL: But why does father have

No luck? Is luck money? What is luck?

AVA: Luck is what causes you to have money. We are not lucky.

PAUL: Then what is luck?

AVA: If you're lucky you have money.
It is better to be born lucky than rich.
If you are rich, you may lose your money,
But if you are lucky, you will always get
more.

PAUL: And father is not lucky?

AVA: No.

PAUL: And aren't you lucky Mother?

AVA: No. I thought I was but now I am
not.

PAUL: I am lucky.

AVA: How?

PAUL: You'll see, mother, you'll see.

He starts to run out of the room.

AVA: Paul, oh Paul, I worry so for you...

PAUL: Don't worry, I am lucky, you'll
see.

SCENE 2

PAUL is riding his rocking horse.

PAUL: Can you get me there?
Get me to luck? Get me to luck.
Yah! Giddy up! Take
me to luck.
Get me there. Giddy up.

HOUSE: Swallow the track.

You can make him sweat, make him froth,
Brace him to the max, and fly the dust
You can make him sweat! Pound his heart.
Brace him to the max!
Slap the reins, fly the dust....
Gun it to the line.

PAUL: Take me there!
There must be more! Do it again!
Do it again! Ride me to luck!
Ride me to luck, I will be lucky.
I must be lucky. Ride me to luck.

HOUSE: Oh fly the dust!
Oh, slap the reins! Pound his heart!
Oh, dig your heels! Gun it to the line.

OSCAR *comes in.*

*PAUL says nothing and keeps riding, then
slows down and gets off.*

PAUL: I got there.

OSCAR: Where did you get to Paul?

PAUL: Where I wanted to go.

OSCAR: Good boy!
Don't stop till you get there!
Say, you're a bit big for this toy,
Aren't you? Paul?
What's your horse's name?

PAUL: He has no name.

OSCAR: Poor thing.

PAUL: No, he's not a poor.
He's a lucky horse.
Last week his name was Blue Peter.

OSCAR: Blue Peter won the Ascot.
Say, could you give me a tip for the
Lincoln?

PAUL: Honour bright? Pinkie swear?
Cross your heart?

OSCAR: Honour bright. Pinkie swear.
Cross my heart.

PAUL: Daffodil.

OSCAR: But Daffodil is a dud.
What about Mirza?

PAUL: I only know the winners,
And the winner is Daffodil.

HOUSE: Daffodil.

OSCAR: Honour bright. Pinkie swear.
Cross my heart.

PAUL: Honour bright? Pinkie swear?
Cross your heart?

OSCAR: Bassett!

BASSETT enters.

BASSETT: Yes Sir?

OSCAR: How does my nephew
Know about horses?

BASSETT: Paul asks me about horses,
sir.
About the races and their winners.

OSCAR: You tell him the winners?

BASSETT: No, he tells me sir.

OSCAR: Let's find out.
Bassett, get the lunch.
We're going to the Lincoln.
(*They pass AVA.*)
I'm taking Paul to the races Ava.

AVA: Now?

OSCAR: Yes now.

AVA: Put on your coat, Paul
You'll get a chill.

PAUL: I won't get a chill. Let's go!

AVA: Don't race your heart,
Don't stain your cheeks red,
Stay calm.

PAUL: I won't race my heart.
I want to go now!

OSCAR: Fusspot.

AVA: Don't strain, don't pant,
Don't stray.

PAUL: I want I want I want to go!
Let me go!

AVA: Don't let him loose, Bassett or—

OSCAR: He'll be fine, Ava.

AVA: You hear me Bassett?

BASSETT: Yes ma'am.

AVA: Don't mock me.

BASSETT: I never—

OSCAR: And we're off!

PAUL: And we're off!

BASSETT: He'll be safe, Ava.

They leave.

SCENE 3

At the races.

PAUL: So many horses,
So many people, so loud, too loud.

OSCAR: Now you can bet
On any horse you fancy Paul.
What's your pick?

PAUL: So loud, too loud.

OSCAR: Come on Paul,
What's your pick? Paul?

BASSETT: Count the horses Paul,
Find your horse.

PAUL: Fifth from the inside. Tenth
from the outside. Red and yellow.
Daffodil. Daffodil is red and yellow.

OSCAR: No, not the fiver on Daffodil.
Look at all the fine horses. Try Mirza -
Mirza is a fine horse, a quarter horse,
A banker.

PAUL: No. Daffodil.
I would if it was my own fiver.

OSCAR: Right, right, right you are.
A fiver for me on Mirza and a fiver for
you on Daffodil. Bassett?

BASSETT: I've got my bit on Daffodil,
sir.
When Paul is sure, it's sure as eggs, sir.

OSCAR: We'll see we'll see.

HOUSE: And they're off!
In the Lincoln. Ocean Swell going for
the lead, Mirza second on the outside,
Troy gains ground into third,
Lincoln far far far back.

OSCAR: I knew it I knew it.

BASSETT: Come on boy...
Don't let me down now...

PAUL: So loud, too loud.
Four brown horses with white stripes,
Five black horses
Three brown horses,
Two black horses with a white spot,
One white horse.

HOUSE: Less of a half mile to go as
they turn for home. Troy now in the
lead, Ocean Swell challenging second,
Mirza on the outside, Galileo on the
inside on even terms...

OSCAR: Keep it up girl don't lose sight
of the win...

BASSETT: Where's our boy? Paul
better have got it right this time,
Damn, did I bet too high?

PAUL: Daffodil, Daffodil
Three hundred fifty- two clops...

HOUSE: As the field turns to home
Troy threads his way through horses,
Ocean Swell is second on the outside,
Galileo battles on, coming hard down
the southern track and Mirza is right
there too...

OSCAR: She's slipping, she's slipping...

BASSETT: Oh thank the lord...
Look at Daffodil...

PAUL: Five hundred forty four clops...

HOUSE: Troy has the lead as they
come to the finish.... Here comes
Daffodil- where did she come from?
Oh my goodness look at this she had
to be fifteen lengths back at the half
and she wins it. Spectacular upset,
impossible win.

OSCAR: I can't believe your dark horse
won.

BASSETT: When Paul is sure, it's sure
as eggs.

OSCAR: And is he always sure?
Do you always win Paul?

PAUL: When we're sure, we're sure,
But when we're not, we lose.

OSCAR: So where's the money?

BASSETT: I keep it safe locked up sir.

OSCAR: I do like a gamble.
Right. Let's be partners.

PAUL: Partners!

They shake hands.

BASSETT/PAUL: Racing makes order
In an unruly world.
A fifth of a second equals a length,
A mile is made of eight furlongs.
Bloodlines make a speedy horse.

OSCAR: I'll patch up my holes and rise
again,
No one need know I was fraying at the edge
Sunk to the worms, ready to slither
then scam.
So, breathe in the manure, breathe in
the money!

BASSETT: I could quit this job
Get a place of my own.
The lady of that house is ice and glass.

HOUSE: More!

PAUL: The house will hush cause we'll
be flush.
Mother will say I'm lucky and laugh and
she'll laugh.

OSCAR: A new car for me,
All leather and chrome.

BASSETT:
I'll visit Paul to keep up the luck.

PAUL: She'll laugh
BASSETT: We'll laugh
OSCAR: I'll laugh

HOUSE: More!

OSCAR: So! Who's our boy
For the Leger?

PAUL: Lively Spark!

BASSETT: Are you sure?

PAUL: One thousand on Lively Spark!

OSCAR/BASSETT: He's sure!

OSCAR: Two hundred on Lively Spark.

BASSETT: Five hundred
On Lively Spark.

COMMENTATOR: Betting ten to one.
We're at the Leger. Lively Spark moving
sweetly on the outside, going for the
guns, he's on his own as they come to
the finish!

They cheer.

OSCAR: Two thousand!

BASSETT: Five thousand!

PAUL: Ten thousand! You see, I was sure!

OSCAR: Paul ?
How will you spend the money?
You could buy a real horse!

PAUL: It's all for mother.
Cause mother is unlucky,
And if I'm lucky,
Then maybe she'll stop singing.

OSCAR: Your mother's singing?

PAUL: No, not her- the house-
I hate our house for singing.

OSCAR: Not the house Paul,
Surely your mom?

PAUL: No not her, the house, the walls
The floors, the ceilings.

OSCAR: And what does
She sing about? Cobwebs and paint?

PAUL: She's always short of money.

OSCAR: Aren't we all.

PAUL: She sings when the mail drops

OSCAR: What do you mean Paul?

PAUL: She sings when the telephone
rings,
She sings when mother is carrying
parcels in.

HOUSE: Sing.

PAUL: She never stops, never stops,
Never stops.

OSCAR: Can't you make it stop?

HOUSE: Never stops, never stops,
Never stops.

PAUL: Hurts my head.

OSCAR: You say it never stops,
Never stops, never stops?
Is it inside your head?

PAUL: No, outside my head. Listen!

HOUSE: We need more. More!

BASSETT: I can't hear a thing.

HOUSE: I never stop, I never stop.

PAUL :She sings from the walls,
She cries from the floor
She calls from the cracks.
She whispers at the door.

OSCAR: Drown it out?

PAUL: She won't stop, she won't stop,
But I thought if I was lucky,
Then she might stop her.

(pause)

Sorry, I'm sorry. I shouldn't have...

PAUL: If you smile more mother,
You will feel happy. Smile mother smile.

AVA: It is easy to smile
When you are young
The world smiles so wide with you.
When I was young
I was so stupid and vain
I thought everything would always shine

But when you grow deep lines
The world frowns, snaps shut,
Now everything is dust.

HOUSE: Never stop, I never stop.

PAUL: I'll never stop.

PAUL: I will get the duster,
I will dust all the corners clean.
Then will you smile?

OSCAR: Good lad.

SCENE 4

AVA: The world smiles for the young.

PAUL: But I am young mother!
Is the world smiling for me?

AVA: You will always be young.

PAUL: I wish it were tomorrow.
Will you smile tomorrow?
Tomorrow is your birthday,
That must be a nice day, a smiling day,
right?

AVA: Never you mind-
I'm not really, anyhow,
You don't need to know about such things.

AVA: Perhaps a moderately nice day.

AVA: I don't know... probably.

PAUL: You must smile tomorrow,
mother.

PAUL: Why don't you sing
The happy songs mother? Why?

AVA: Stop, Paul, Stop!

SCENE 5

At home again. OSCAR and PAUL bring a cake to AVA.

OSCAR: Happy Birthday Ava.

PAUL: Happy Birthday Mother!

OSCAR: This year is your lucky year.

AVA: Everything is aging around me.

PAUL/OSCAR:
Today is your lucky day.

AVA: Luck left me many birthdays ago.

OSCAR: A present for you,
Your share from the stocks.
You'll like this.

Hands her a cheque for a large sum, she looks at it.

PAUL: Wow! What luck! Mother?

AVA: Eat your cake Paul.
You're too thin.
(to OSCAR) This is not enough.
Paul, Paul, why do you stare at me so?

PAUL: Why aren't you laughing?

AVA: Nothing is funny.

PAUL: But why aren't you happy?

AVA: What does it matter
If I am happy or not? Eat your cake.

Time passes, AVA comes in with boxes and parcels galore and a big fancy bouquet of flowers. PAUL anxiously

listens to the HOUSE.

HOUSE: Ching ching ring ring the
register

Charge it, keep the change.
She's spending it, she's draining it
Flowers in winter, fox furs, soft dresses,
silk drapes.

BASSETT: Two hundred!

OSCAR: Five hundred!

COMMENTATOR: And they're at the
last corner... And Little Wonder comes
second...

AVA walks by humming.

HOUSE: There must be more.

PAUL: I'll know for the Grand National,
I'm sure to be sure.

HOUSE: Sprays of mimosa,
This handsome chair, that plush chaise
longue
Piles of shiny pillows, a tutor for Paul....

COMMENTATOR: And we're at the
National! Trigio is lagging behind!
And he falls! He's down!

OSCAR: Six hundred short!

BASSETT: Two hundred short!

HOUSE: There must be more.

PAUL: I'll know the next one.
I'll have to know for sure.

HOUSE: New Persian rugs.

AVA/BASSETT/OSCAR:
There must be more!

HOUSE: Pearls and silk

AVA/BASSETT/OSCAR:
There must be more!

HOUSE: Fur and flowers

AVA/BASSETT/OSCAR:
There must be more!

HOUSE: Taxi and cars.

AVA/BASSETT/OSCAR:
There must be more!

SCENE 6

PAUL: *(to the rocking horse)*
Please, I have to know.
I need to know for the Derby!
What if I don't know!
I need to know for the Derby!
Take me to luck. Tell me.

AVA: Paul? Paul?
You need a trip to the country.
You're too wan.

PAUL: I won't! I can't!

AVA: I shall send Bassett away,
He's overstepped his role

PAUL: No mother no.

AVA: I'll tell Uncle Oscar
To stop all this talk of the races,
And we'll go.

PAUL: I won't leave the house
Before the Derby.

AVA: How about I send you to the
country?

We'll forget all about it.
Look at you, your eyes are too bright,
Your cheeks too flush.
You're all nerves.

PAUL: I won't leave the house
Till after the Derby.

AVA: I didn't know
You loved the house so much.
Just promise me you will calm your nerves.

PAUL: Don't worry mother.
If I were you, I wouldn't worry mother.

AVA: If you were me and I were you,
I wonder what we should do!

PAUL: You know
You needn't worry don't you?

AVA: Time for bed, dream of the sun,
The fields, the sky. Goodnight Paul.

*PAUL goes to kiss her, she turns her
head, then looks back at him anxiously,
he walks off.*

AVA: Now I'm all nerves.
But I must dress for the party.
I'll have a glass of bubbles,
To smooth my shakes.

How does that child crawl into my
thoughts so?!
He is always with me, even when he isn't.
He doesn't know woes like I know woes.
All I want to do is primp for a party,

I deserve a little primp now and then
Instead I'm bitten to the bone!
He gnaws at me.
I'm bitten to the bone.
He won't let me be.
I'm worn and limp.
He doesn't know woes like I know woes.

(she hears the rocking horse)

That noise! It pounds my head.
I'm sick of that sound,
It pounds my head,
That willful boy!
On and on it goes!
I'm sick of it!
Paul! Paul!

HOUSE: Come on, Come on
Come on!

*She turns the door handle, then switches
on the light and sees PAUL in his pj's
madly surging on the horse.*

PAUL: Yah!! Giddy up! Get me there!
Take me to luck!

AVA: Paul stop!

PAUL: It's Malabar!
Tell Bassett it's Malabar!

*(He crashes to the floor, she gathers him
but he tosses and turns)*

It's Malabar! Bassett! Bassett! I know!
It's Malabar!

He crashes to the floor.

SCENE 7

OSCAR and BASSETT visit PAUL who is
in his bed, critically ill.

OSCAR/BASSETT:
Paul! We're rich, we're rich!

OSCAR: You did it Paul!
We put it all on! Malabar came in first!

BASSETT: Paul! Can you hear me?
You'll never need to get back
In the saddle again. Rest easy.

OSCAR/BASSETT:
You're rich! You're rich!

BASSETT: No more worries.

OSCAR: No more voices.

OSCAR: We'll chuck this old horse
And get you a new one!

PAUL: Do you think I'm lucky mother?
Do you think I'm lucky?

AVA: Maybe.

OSCAR: Maybe?! Ava!

OSCAR/BASSETT: Paul! We're rich,
We're rich we're rich! We're finally rich!

PAUL: Do you feel happy mother?
Do you feel happy? Is it enough?

AVA: We'll see.

PAUL: Uncle Oscar is smiling.
Bassett is smiling.
Mother won't you smile?

AVA: Maybe, we'll see.

PAUL/OSCAR/BASSETT:
You're rich, you're rich you're rich.

PAUL: Mother. Be happy.

AVA: Maybe.

OSCAR: Ava bring out the bubbles,
I know you have some.
Bassett, let's go find the bubbly.

BASSETT: Right on it!

OSCAR/BASSETT: We're rich!

PAUL: Bassett

HOUSE: There must be more money.

PAUL: Uncle Oscar ?

HOUSE: There must be more money.
There must be more money.

PAUL: Mother? Mother?

HOUSE: There must be more money,
There's never enough!

PAUL dies at the rocking horse, alone.

-END-

The Rocking Horse Winner

Full Score in C

Libretto by Anna Chatterton
(based on the short story by
D. H. Lawrence)

Gareth Patrick Williams

$\text{♩} = 50$

Soprano (Ava)

Tenor Solo (Paul)

Tenor Solo (Oscar)

Baritone Solo (Bassett)

Piano

Toy Piano

(music-box) *pp*

Soprano

Da Da Da Da Da Da Da Da Da Da Da Da Da

(music-box) *pp*

Alto

Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee

(music-box) *pp*

Tenor

Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa

(music-box) *pp*

Baritone

Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom

$\text{♩} = 50$

Violin I

Violin II

Viola

$\text{♩} = 50$

Violoncello

pizz. *p*

pizz. *p*

pizz. *p*

11

S. *Da Da Da Da Da Da Da Da Da Da Da Da Da Da Da Da Da*

A. *Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee*

T. *Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa*

Bar. *Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom*

Vln. I *pizz.*

Vln. II *p*

Vla.

Vc.



19

S. *Da Da Da Da Da_ Da Da_ Da Da Da Da Da Da Da*

A. *Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee*

T. *Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa*

Bar. *Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom*

Vln. I *arco*

Vln. II *mp*

Vla.

Vc.

27 3

S. *Da Da Da Da Da_ Da Da Da Da Da Da Da Da Da*

A. *Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee*

T. *Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa*

Bar. *Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom*

Vln. I *mp*

Vln. II

Vla.

Vc.



35

S. *Da_ Da Da Da Da Da Da Da Da Da Da Da Da Da Da Da*

A. *Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee Dee*

T. *Pa Pa_ Pa Pa_ Pa Pa Pa Pa Pa Pa_ Pa Pa_ Pa Pa_ Pa Pa_*

Bar. *Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom Pom*

Vln. I

Vln. II

Vla.

Vc.

1. Ava at the Piano

♩=70

4

43

Ava

Pno.

Ava at the piano

ff
pedal secured down
with weight

p

Pa

S.

Da Da Da Da Da Da Da___

A.

Dee Dee Dee Dee Dee Dee Dee Dee

T.

Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa Pa

Bar.

Pom Pom Pom Pom Pom Pom Pom Pom

Vln. I

Vln. II

Vla.

Vc.

pizz.

51

Ava

Pno.

pp

No-thing is as it should be

When I___was young I was called the gol_ den one

mf

58

Ava

p *f* *p* 5

All the girls en-vied me___ When I mar-ried they called us flaw less full of pro mise_

Pno.

Vln. I

Vln. II

arco *pp*

arco *ppp*

64

Ava

mp *p*

But my hus band ne-ver found___ the right___ lad-der

Pno.

Vln. I

Vln. II

pp

71

Ava

mp *p* 3

And his fail-ure made him meek No-thing is as it should be But I must

Pno.

Vln. I

Vln. II

pp *ppp*

77 *ppp* *p* *accell.* *f* *a tempo* *mp*

Ava. keep up! Our house had the most shine, the most style, the most shine, the most style! Less is -n't more It's less—

Pno. *p* *mp* *f*

Vln. I *pp*

Vln. II

Vc.

Detailed description of the musical score: The score is for measures 77 to 81. Measure 77 is in 2/4 time, marked *ppp* and *p*. Measure 78 is in 2/4 time, marked *accell.*. Measure 79 is in 6/16 time, marked *f*. Measure 80 is in 6/16 time, marked *a tempo*. Measure 81 is in 4/4 time, marked *mp*. The vocal part (Ava.) has lyrics: 'keep up! Our house had the most shine, the most style, the most shine, the most style! Less is -n't more It's less—'. The piano part (Pno.) has dynamics *p*, *mp*, and *f*. The violin I part (Vln. I) has a *pp* dynamic at the end. The violin II part (Vln. II) and viola part (Vc.) are mostly silent.

Ava

Pno.

mf

Text moving from inaudible to audible in these entries →

Aggressive pitched whisper

Oscar

p

There must be more mo-ney! There must be more mo-ney!

Aggressive pitched whisper

Bassett

p

There must be more mo-ney! There must be more mo-ney!

Aggressive pitched whisper

S.

p

There must be more mo-ney! There must be more mo-ney!

Aggressive pitched whisper

A.

p

There must be more mo-ney! There must be more mo-ney!

Aggressive pitched whisper

T.

p

There must be more mo-ney! There must be more mo-ney!

Aggressive pitched whisper

Bar.

p

There must be more mo-ney! There must be more mo-ney!

Vln. I

Vln. II

p

Vla.

arco

p

Vc.

arco

p

pp

87

Ava *p* My son still lives at home He's al-ways been a dif-fi-cult one In -

Pno. *p*

Oscar There must be more !

Bassett There must be more !

S. There must be more !

A. There must be more !

T. There must be more !

Bar. There must be more !

Vln. I *ppp*

Vln. II

Vla.

Vc. *ppp*

90 9

Ava *mf* *p*

sists on things just so— It's a mo thers job to love her child I fuss they say. But his eyes— they look for more—

Pno. *mf* *f* *p*

Vln. I

Vla.

Vc.

ppp



95

Ava *mp*

But I must love him more than an-y-thing for I'm his mo ther

Pno.

Vln. I *pp* *p*

Vln. II *pp* *p* *gliss.* *pp* *mp*

Vla.

Vc.

101 *mp* *mf*

Ava. No-thing is as it should be. No-thing is as it should be.

Pno.

Vln. I

Vln. II *lyrical* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *p* *p* *p*

Vla. *ppp* *pp*

Vc. *ppp*

105 *f*

Ava *f* No-thing is as it should be. _____

Pno. *

Oscar Off the voice - pitched / whsipered
There must be more mo - ney There must be more.

Bassett Off the voice - pitched / whsipered
There must be more mo - ney There must be more.

S. Off the voice - pitched / whsipered
There must be more mo - ney There must be more.

A. Off the voice - pitched / whsipered
There must be more mo - ney There must be more.

T. Off the voice - pitched / whsipered
There must be more mo - ney There must be more.

Bar. Off the voice - pitched / whsipered
There must be more mo - ney There must be more.

Vln. I

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p*

2. Ava and Paul talk about Luck

2. Ava and Paul talk about Luck

110

Ava

Paul.

Oscar

Bassett

Pno.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

There must be more mo-ney There must be more.

Lift the weight from pedal

Strict but lyrical

pp

Red

Paul goes to his rocking horse. strokes it, and whispers to it.

116

Pno.

mp

ppp

con sord.

p

p

pp

mp

13



128 *mf*

Paul.

Mo - ther! Why don't we have a car? Un-cle Os-car has a car! Ev-en Bas-sett has a car! Why don't we have a car?

Pno.

mp

mp

p

mf

mf

p

mf

con sord.

p

134 *mf*

Ava. Be-cause we're poor Paul turns back to his rocking horse thinking...

Paul. Mo-ther! Why are we so poor Un-cle

Pno. *p* *mp*

Vln. I *pp* *pp* *p*

Vln. II *pp* *mp* *pp* *p*

Vla. *pp* *p*

Vc. *pp* *pp* *f*

Reed



144 *mf*

Ava. Be-cause your fa-ther had no luck

Paul. Os-car is-n't poor Ev-en Bas-sett is-n't poor. Why are we so poor?—

Pno. *mf* *mp*

Vln. I *mp*

Vln. II *mp* *p*

Vla.

Vc. *ppp* *f* *mf* *pp*

Normal

Reed

151

Ava. *f* Luck is what cau - ses you to have mo-ney

Paul. *mf* Why did fa-ther have no luck? *f* Is luck mo-ney? What is Luck?

Pno. *mf*

Vln. I Normal *p*

Vln. II Normal *p*

Vla. Normal *mf*

Vc. *f* *pp* *f* *mf* *mf* pizz.

Red.

158

Ava. *mf* We_ are not luc - ky If you're luc - ky you have mo-ney

Paul. But what is luck?

Pno. *p*

Vln. I pizz. *mf* *pp*

Vln. II pizz. *mf* *pp*

Vla. pizz. *mf* arco *pp*

Vc. *mf* *p*

Red.

167

Ava

It's bet-ter to be luc-ky than rich If you're rich you may lose your

Pno.

Vln. I

Vln. II

Vla. arco pizz.

Vc.



172

Ava

mo-ney If you're luc-ky you can al-ways get

Pno.

Vln. I

Vln. II

Vla.

Vc.

178 **D** 17

Ava
more. No!___

Paul.
And fa-ther was not luc-ky? And aren't

Off Stage *ppp*
Ooh___ Ooh___ Ooh___ Ooh___ Ooh___

Off Stage *pp*
Ooh___ Ooh___ Ooh___ Ooh___ Ooh___

Bassett
Ooh___ Ooh___ Ooh___ Ooh___ Ooh___

Pno.
Ped. Ped.

S. *pp*
Ooh___ Ooh___ Ooh___ Ooh___ Ooh___

A. *pp*
Ooh___ Ooh___ Ooh___ Ooh___ Ooh___

T. *pp*
Ooh___ Ooh___ Ooh___ Ooh___ Ooh___

Bar. *pp*
Ooh___ Ooh___ Ooh___ Ooh___ Ooh___

Vln. I
arco *p*

Vln. II
p arco

Vla.
arco *p*

Vc.
arco *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp* *f*

188

Ava

No!_____ I thought I was but I'm not I thought I was but I'm not

Paul.

you luc-ky mo ther? I_____ am

Oscar

Ooh_____ Ooh_____ Ooh_____ Ooh_____ Ooh_

Bassett

pp Ooh_____ *pp* Ooh_____ Ooh_____ Ooh_____ Ooh_

Pno.

pp *pp* *pp* *pp* *pp*

S.

Ooh_____ Ooh_____ Ooh_____ Ooh_____ Ooh_

A.

Ooh_____ Ooh_____ Ooh_____ Ooh_____ Ooh_

T.

Ooh_____ Ooh_____ Ooh_____ Ooh_____ Ooh_

Bar.

Ooh_____ Ooh_____ Ooh_____ Ooh_____ Ooh_

Vln. I

Vln. II

pizz.

Vla.

Vc.

pp *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Ava *How?__*

Paul. *I'm luc-ky You'll see! Mo-ther You'll see!*

Oscar

Bassett

Pno. *pp*

S.

A.

T.

Bar.

Vln. I

Vln. II *arco*

Vla.

Vc.

205

Half spoken

Ava

Paul? — Paul?

Oscar

p

We need more mo - ney We need more mo - ney

Bassett

p

We need more mo - ney We need more mo - ney

Pno.

p

We need more mo - ney We need more mo - ney

S.

p

We need more mo - ney We need more mo - ney

A.

p

We need more mo - ney We need more mo - ney

T.

p

We need more mo - ney We need more mo - ney

Bar.

p

We need more mo - ney We need more mo - ney

210

Ava

Oh Paul I wor - ry so_

21

Paul

Paul looks at Ava again.

Oscar

We need more mo - ney

Bassett

We need more mo - ney

Pno.

mf

S.

We need more mo - ney

A.

We need more mo - ney

T.

We need more mo - ney

Bar.

We need more mo - ney

Vln. I

mp

Vln. II

p

Vla.

p

Vc.

p

3. Paul rides his Rocking Horse

22

215 E Ava moves offstage

Ava — for you.

Paul. *mf* Don't wor-ry! I'm luc - ky you see! —

Pno. *p*

Vln. I

Vln. II

Vla.

Vc.

==

222 *pp* Whisper

Paul. Can you get me there? Can you get me there? Get me to luck?

Pno.

Vln. I *pizz.* *p* *arco*

Vln. II *arco* *pizz.* *arco* *pizz.* *arco*

Vla.

Vc. *pizz.* *p*

228 **F** $\text{♩} = 140$ Shout!

Paul. Get me to luck. Get me to luck! Yah!!!! Gid-dy Up!

Pno. *mf*

Vln. I *mf*

Vln. II pizz. arco *mf*

Vla. *mf*

Vc. arco *mf*

23

235 *ff*

Paul. Yah!!!! Take me to luck! Take me to luck! Get me there! Get me there!

Pno. *ff*

Vln. I *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *f*

Red. Red. Red. Red.

243

Paul. *Gid-dy Up! Yah!!!!*

Pno.

Vln. I

Vln. II

Vla.

Vc.

251

Pno. *f*

S. *gliss.* *Oh* *Swal-low the track! Make him sweat! Brace him to the max and fly the dust!*

A. *Shouted f* *Swal-low the track! Make him sweat! Brace him to the max and fly the dust!*

T. *f* *gliss.* *Oh* *Swal-low the track! Make him sweat! Brace him to the max and fly the dust!*

Bar. *f* *gliss.* *Oh* *Swal-low the track! Make him sweat! Brace him to the max and fly the dust!*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Paul. *ff* Yah!!!! Yah!!!!

Pno. *ff* *f*

S. *ff* You can make him sweat! Pound his heart!

A. *ff* You can make him sweat! Pound his heart!

T. *ff* You can make him sweat! Pound his heart!

Bar. *ff* You can make him sweat! Pound his heart!

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

264

Paul. Heyya!

Pno.

S. Brace him to the max! Slap the reins! Fly the dust! Gun it to the line!

A. Brace him to the max! Slap the reins! Fly the dust! Gun it to the line!

T. Brace him to the max! Slap the reins! Fly the dust! Gun it to the line!

Bar. Brace him to the max! Slap the reins! Fly the dust! Gun it to the line!

Vln. I

Vln. II

Vla.

Vc.

G

270 *ff*

Paul. Take me there! Take me there! Take me there! Take me there! Take me there! Take me there! Take Me!

Pno. *f* *ff*

S. *ff* Get him there! Get him there!

A. *ff* Get him there! Get him there!

T. *ff* Get him there! Get him there!

Bar. *ff* Get him there! Get him there!

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

280

mp

Paul. I must be luc-ky oh I must be luc-ky I must be luc-ky oh I must be luc-ky

Pno. *p*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

286

Ava

There must be! There must be! There must be! There must be! There must be! There must be! There must be! There must be!

Oscar

There must be! There must be! There must be! There must be! There must be! There must be! There must be! There must be!

Bassett

There must be! There must be! There must be! There must be! There must be! There must be! There must be! There must be!

Pno.

ff

S.

There must be! There must be! There must be! There must be! There must be! There must be! There must be! There must be!

A.

There must be! There must be! There must be! There must be! There must be! There must be! There must be! There must be!

T.

There must be! There must be! There must be! There must be! There must be! There must be! There must be! There must be!

Bar.

There must be! There must be! There must be! There must be! There must be! There must be! There must be! There must be!

Vln. I

Vln. II

f

Vla.

Vc.

ff

Ava. MORE! _____

Paul. *ff* Do it a-gain!

Oscar. *ff* MORE! _____

Bassett. *ff* MORE! _____

Pno. *ff* *f*

S. *ff* MORE! _____

A. *ff* MORE! _____

T. *ff* MORE! _____

Bar. *ff* MORE! _____

Vln. I. *f* *ff*

Vln. II. *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *ff* *f*

ff

Ava

Get him to the line. Oh!

Paul.

Get me there! Ride me to luck Do it a-gain! Get me there! Ride me to luck Do it a-gain! Ride me to luck

ff

Oscar

Get him to the line. Oh!

ff

Bassett

Get him to the line. Oh!

Pno.

ff

S.

Get him to the line. Oh!

ff

A.

Get him to the line. Oh!

ff

T.

Get him to the line. Oh!

ff

Bar.

Get him to the line. Oh!

Vln. I

Vln. II

Vla.

Vc.

306 33

Ava
Get him to the line _____ Get him there! _____

Paul.
Ride me to luck Do it a-gain! Ride me to luck Get me there!

Oscar
Get him to the line _____ Get him there! _____

Bassett
Get him to the line _____ Get him there! _____

Pno.
ff

S.
Get him to the line _____ Get him there! _____

A.
Get him to the line _____ Get him there! _____

T.
Get him to the line _____ Get him there! _____

Bar.
Get him to the line _____ Get him there! _____

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

313

H (x - handclap)

ff gliss.

Ava Oh! Fly the dust! Oh! Slap the reins!

Paul. Gid-dy Up! Yah!!!!

Oscar *ff* (x - handclap) gliss. Oh! Fly the dust! Oh! Slap the reins!

Bassett *ff* (x - handclap) gliss. Oh! Fly the dust! Oh! Slap the reins!

Pno.

S. *ff* (x - handclap) gliss. Oh! Fly the dust! Oh! Slap the reins!

A. *ff* (x - handclap) gliss. Oh! Fly the dust! Oh! Slap the reins!

T. *ff* (x - handclap) gliss. Oh! Fly the dust! Oh! Slap the reins!

Bar. *ff* (x - handclap) gliss. Oh! Fly the dust! Oh! Slap the reins!

Vln. I

Vln. II

Vla.

H

Vc.

321 35

Ava Oh! Pound his heart! Oh! Dig your heels! Gun it

Paul. Yah!!!! Yah!!!!

Oscar Oh! Pound his heart! Oh! Dig your heels! Gun it

Bassett Oh! Pound his heart! Oh! Dig your heels! Gun it

Pno.

S. Oh! Pound his heart! Oh! Dig your heels! Gun it

A. Oh! Pound his heart! Oh! Dig your heels! Gun it

T. Oh! Pound his heart! Oh! Dig your heels! Gun it

Bar. Oh! Pound his heart! Oh! Dig your heels! Gun it

Vln. I

Vln. II

Vla.

Vc.

I 4. Paul tells Uncle Oscar his secret

36

328

Ava to the line!

Paul. Shout: 3 Daf-fo-dill! Paul slumps over on the horse and breathes heavily. *pp* I got there

Oscar to the line!

Bassett to the line!

Pno. *p*

S. to the line!

A. to the line!

T. to the line!

Bar. to the line!

Vln. I

Vln. II

Vla.

Vc. *ppp* con sord.

♩=90

The musical score is for a scene where Paul reveals a secret to Uncle Oscar. The score is in 8/8 time and features a variety of instruments and voices. The vocal parts (Ava, Paul, Oscar, Bassett, S., A., T., Bar.) all have the lyrics 'to the line!' at the beginning of the scene. Paul's part includes a 'Shout' with a triplet of eighth notes 'Daf-fo-dill!' and a final line 'I got there' marked *pp*. The piano part (Pno.) has a *p* dynamic. The string parts (Vln. I, Vln. II, Vla., Vc.) provide a rich orchestral texture, with the Vc. part marked *ppp* and 'con sord.' (con sordina). The tempo is indicated as *♩=90*. The score is divided into measures by bar lines, and the instruments are listed on the left side of the page.

336 37

Paul. *pp* I got there

Oscar Spoken quietly *p* Paul? *mp* Where did you get to Paul?_

Pno. Ebow inside the piano L.v.
Pedal depressed throughout section

S. *pp* Ooh

A. *pp* Ooh
con sord.

Vln. II con sord. *ppp*

Vla. *ppp*

Vc. *ppp*

pp

343

Paul. *mp* Where I wan-ted to go

Oscar Good for you! Don't stop til ya get there! Hey! You're a bit big for this toy aren't you? Paul?

Pno. L.v.

S. *pp* Ooh

A.

Vln. I con sord. *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

348

Paul. *mf* 3 He has ma-ny names. No! He's not poor— he's a luc-ky horse

Oscar *mp* 3 What's your hor-se's name?— Poor thing.

Pno. Ebow l.v.

A. *pp* Ooh

Bar. *pp* Ooh

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*



353

Paul. Last week his name was Blue Pe- ter

Oscar Blue Pe-ter won the Lin-corn Say!— Could you give me a tip for the Queen's Plate?

Pno.

S. *pp* Ooh

A. *pp* Ooh

Vln. I 3

Vln. II

Vla.

Vc.

358 perhaps inaudibly
into Oscar's ear 39

Paul. *3* Hon-our bright Pin-kie swear *3* Cross your heart? *3* Daf - fo - dil

Oscar *3* Hon-our bright *3* Pin-kie swear *3* Cross my heart!

Pno.

S. *ppp* Ooh_____

A.

Bar. *pp* Ooh_____ *pp* Ooh_____ *pp* Ooh_____

Vln. I *pp* *f*

Vln. II *pp* *p* *f*

Vla. *p* *f*

Vc. *f*

362

Paul. Oscar laughs and ruffles Paul's hair. Paul winces. I on-ly know the win ners and the win-ner is

Oscar But Daf-fo-dil's a dud! What a-bout Mir za?_

Pno.

S. *ppp* Ooh_____

Vln. I *p* *pp*

Vln. II *pp*

Vla. *pp* *pp* *pp* *pp*

Vc. *pp* *pp* *pp* *pp*

Whispered J

367

Paul. *Daf - fo dil* *Hon-our bright Pin-kie swear*

Oscar. *Hon-our bright Pin-kie swear Cross your heart?*

Pno.

S. *Whispered*
Daf - fo dil

A. *Whispered*
Daf - fo dil

T. *Whispered*
Daf - fo dil

Bar. *Whispered*
Daf - fo dil

Vln. I *gliss.* *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p* *p*

Vc. *ff* *p* *p*

Ava

Paul.
Cross my heart!

Oscar
Bas - sett!!
How does my ne-phew know a-bout the hor ses?

Bassett
Yes sir?

Pno.

S.
Ooh

A.
Ooh

T.
Ooh

Bar.
Ooh

Vln. I

Vln. II

Vla.
pp

Vc.
pp

378

Ava

Oscar

Bassett

Pno.

S.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Paul asks me__ a-bout the hor-ses sir. A-bout the ra-ces and their win-ners No! He tells me, You tell him the win- ners?

[illegible]

Oscar

A - va

Pno.

S.

gliss.

Ah

ah ah ah ah ah ah ah ah

pp

A.

pp

Ah

ah ah ah ah ah ah ah ah

pp

T.

pp

Ah

ah ah ah ah ah ah ah ah

pp

Bar.

pp

Ah

ah ah ah ah ah ah ah ah

pp

Vln. I

Vln. II

Vla.

Vc.

pp

Ava

What? Now?

Paul.

Can I, Mo-ther? Can I, Mo-ther Can I, Mo-ther? Can I can I?

Oscar

A-va? I'm ta-king Paul to the ra - ces.

Pno.

S.

ah ah ah ah ah

A.

ah ah ah ah ah

T.

ah ah ah ah ah

Bar.

ah ah ah ah ah

Vln. I

pp

Vln. II

pp *f*

Vla.

pp

Vc.

pp

394 Ava stops him

Ava

Well... You might catch a chill!

Paul.

Can I can I? Can I can I? Please?? Please??

Oscar

Pno.

S.

ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

A.

ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

T.

ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

Bar.

ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah ah

Vln. I

p *pp*

Vln. II

p *pp*

Vla.

p *pp*

Vc.

p *pp*

Ava

Don't____ race your heart.

Paul.

No,I won't! No,I won't! No,I won't! No,I won't! Can i, Can I? Can i, Can I? Can i, Can I? Please? Please?

Pno.

S.

Ah_____ ah ah ah ah ah ah ah

A.

Ah_____ ah ah ah ah ah ah ah

T.

Ah_____ ah ah ah ah ah ah ah

Bar.

Ah_____ ah ah ah ah ah ah ah

Vln. I

Vln. II

Vla.

Vc.

404

Ava Don't stain, your cheeks red.---

Paul. I won't race my! I won't race my! I won't race my! I won't race my heart!---

S. ah

A. ah

T. ah

Bar. ah

Vln. I

Vln. II

Vla.

Vc.

408

Ava Calm down.

Paul. I wan-na go! I wan-na go! I wan-na go! Please!!!

S. *f* ah ah ah ah ah ah ah ah ah *pp* ah ah ah ah ah ah ah ah ah *p* ah ah ah ah ah ah ah ah ah *f* ah ah ah ah ah ah ah ah ah *ff*

A. *f* ah ah ah ah ah ah ah ah ah *pp* ah ah ah ah ah ah ah ah ah *p* ah ah ah ah ah ah ah ah ah *f* ah ah ah ah ah ah ah ah ah *ff*

T. *f* ah ah ah ah ah ah ah ah ah *pp* ah ah ah ah ah ah ah ah ah *p* ah ah ah ah ah ah ah ah ah *f* ah ah ah ah ah ah ah ah ah *ff*

Bar. *f* ah ah ah ah ah ah ah ah ah *pp* ah ah ah ah ah ah ah ah ah *p* ah ah ah ah ah ah ah ah ah *f* ah ah ah ah ah ah ah ah ah *ff*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

[illegible]

Ava *Ve-ry well.*

Oscar *And we're*

Bassett *That's it. I'll keep him safe ma'am.*

S. *ahh* *ahh* *ahh* *ahh*

A. *ahh* *ahh* *ahh* *ahh*

T. *ahh* *ahh* *ahh* *ahh*

Bar. *ahh* *ahh* *ahh* *ahh*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

427 51

Paul. *p* And *mf* we're off!

Oscar *mf* off!

Bassett *p* And *mf* we're off!

Pno.

S. *f* We're off! we're off! we're off! we're off! we're off! we're off! we're off! _____

A. *f* We're off! we're off! we're off! we're off! we're off! we're off! we're off! _____

T. *f* We're off! we're off! we're off! we're off! we're off! we're off! we're off! _____

Bar. *f* We're off! we're off! we're off! we're off! we're off! we're off! we're off! _____

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

5. The Boys go to the Races

431 $\text{♩} = 60$

Pno. *mf*

S.

A.

T.

Bar.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *f*

The musical score is for a piece titled "5. The Boys go to the Races". It is in 8/8 time, with a tempo of 60 beats per minute. The score is arranged for a piano (Pno.), vocal soloists (Soprano, Alto, Tenor, Baritone), and a string quartet (Violins I and II, Viola, and Cello). The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The vocal parts are currently silent, with rests indicated. The string quartet provides a rhythmic and harmonic foundation, with Violins I and II playing eighth-note patterns, Viola and Cello playing similar patterns, and the Cello also providing a low bass line. The dynamic markings range from mezzo-forte (mf) to forte (f).

436

Paul.
So much noise! Look at all the *ff* Hor - ses! Hor - ses! Hor - ses! Hor - ses!

Oscar
So much noise! Look at all the *ff* Hor - ses! Hor - ses! Hor - ses! Hor - ses!

Bassett
So much noise! Look at all the *ff* Hor - ses! Hor - ses! Hor - ses! Hor - ses!

Pno.
ff

Vln. I
ff

Vln. II
ff

Vla.
ff

Vc.
ff

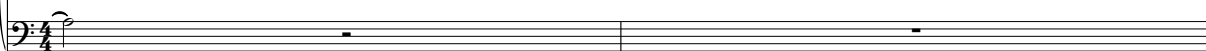
Paul.



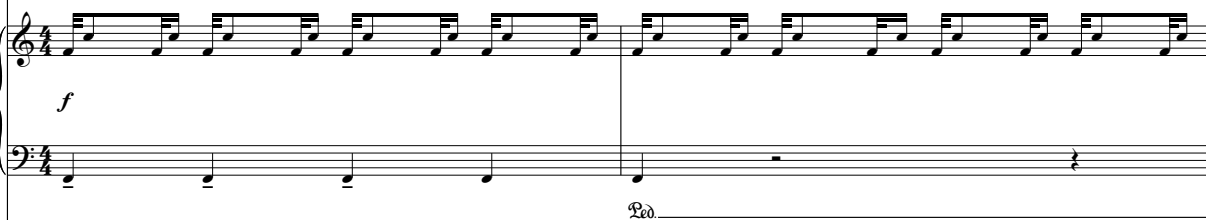
Oscar.



Bassett



Pno.



Ped.

Vln. I



Vln. II



Vla.



Vc.



440

Oscar

Daf - fo - dil!

Bassett

mf

Count the hor - ses! Count the hor - ses Find your beast!

Pno.

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf



442

Paul.

mp

Fifth _____ from the in - side.

Pno.

mp

Ed.

Vln. I

pizz.

mp

Vln. II

p

Vla.

pizz.

mp

Vc.

p

444 57

Paul. *Tenth from the out - side. Daff - o dil_ in red_ and yel- low_*

Pno.

Vln. I *arco* *pp* *mp*

Vln. II *pp*

Vla. *arco* *p*

Vc.



L

446

Paul. *There he is_ in red_ and yel- low_*

Oscar *ff* *Right! Right! Right you are!_ A fiv -*

Pno. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

448

Oscar

- er for me on Mir - za and a fiv - er for Paul on Daff-o-dil! Bas- set?

Bassett

ff

I I I got mine_____

Pno.

Vln. I

Vln. II

Vla.

Vc.



450

Bassett

— on Daff - - o - dil— When Paul is sure it's

Pno.

Vln. I

Vln. II

Vla.

Vc.

Basset

sure...

Pno. *mp*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Oscar

Race Commentator style: *ff*

Basset

Come on!

And they-re off!!

Pno. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

454

Oscar

That's my girl!_____

gliss.

Pno.

Vln. I

Vln. II

Vla.

Vc.



456

Paul.

Daf - fo - dil_____ Daf - fo - dil_____

mp

Pno.

p

Vln. I

pizz.
mf

Vln. II

p

Vla.

p

Vc.

p

458 61

Paul. *mf*
Three hun-dred and fif - ty lengths to go

Bassett

Pno. *ff*

Vln. I *arco pp* *mf*

Vln. II *p* *mf*

Vla. *mf*

Vc. *mf*

In

460

Bassett *f*
the Queen's Plate! Ocean Swell go-ing for the lead! And Mir-za se-cond on the out-side! And Troy gains ground in-to

Pno. *f*
Dampen the string with hand

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

gliss.

462 *ff*

Oscar I knew it! I knew it!

Bassett third! And Daff-o-dil ia far far far be- hind!_____

Pno.

Vln. I

Vln. II

Vla.

Vc.



464

Oscar Yes! Come on!_____

Bassett Less than half a mile to go and Troy now in the lead with Mir-za on the out side

Pno.

Vln. I

Vln. II

Vla.

Vc.

466 M 63

Oscar *mf* Keep it up Girl!

Bassett *mp* Ga - li - le-o on the in-side on ev - en terms. Where's our

Pno. *mf* *p*

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *mf*

468

Paul. *mp* So loud. Too loud. There's

Bassett *mf* boy Paul? Where's our boy Paul?—

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf* *pp*

470

Paul. *four brown hor - ses and five black hor - ses. And one dap - ple mare*

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

Reo.



472

Paul. *and one white hor - se Look at all the*

Oscar *Look at all the*

Bassett *Look at all the*

Pno.

Vln. I

Vln. II

Vla.

Vc.

f

f

f

Reo.

474 65 N

Paul. *Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses!*

Oscar *Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses!*

Bassett *Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses! Hor -ses!*

Pno. *f* *f*

Vln. I *f* *mf* N

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*



477

Pno. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *p* *mf*

Vc. *mf*

479

Pno.

Vln. I

Vln. II

Vla.

Vc.

p *f*



480

Bassett

As the field turns for home Troy makes his way through And O - cean swell is se-cond on the out - side

Pno.

Vln. I

Vln. II

Vla.

Vc.

mf *mp* *p* *mf*

481 67

Oscar Thank the

Bassett Ga - li - le-o bat-tles on! co-minghard down the sout-thern track and Mir-za is still there!

Pno.

Vln. I

Vln. II

Vla. *p* *f* *p* *f*

Vc.



483

Oscar SHOUT!
Lord! Thank the Lord! Come on! Come on! Come on!

Bassett SHOUT!
Come on! Come on! Come on!

Pno.

Vln. I

Vln. II

Vla. *p* *f*

Vc.

SHOUT!

485

Paul.
Hor - ses! Hor - ses! Hor - ses! Hor - ses!

Oscar
SHOUT!
Hor - ses! Hor - ses! Hor - ses! Hor - ses!
She's _____ *ff*

Bassett
SHOUT!
Hor - ses! Hor - ses! Hor - ses! Hor - ses!

Pno.
ff *mf*

S.
SHOUT!
Hor - ses! Hor - ses! Hor - ses! Hor - ses!

A.
SHOUT!
Hor - ses! Hor - ses! Hor - ses! Hor - ses!

T.
SHOUT!
Hor - ses! Hor - ses! Hor - ses! Hor - ses!

Bar.
SHOUT!
Hor - ses! Hor - ses! Hor - ses! Hor - ses!

Vln. I
ff

Vln. II
ff

Vla.
ff *mf*

Vc.
ff

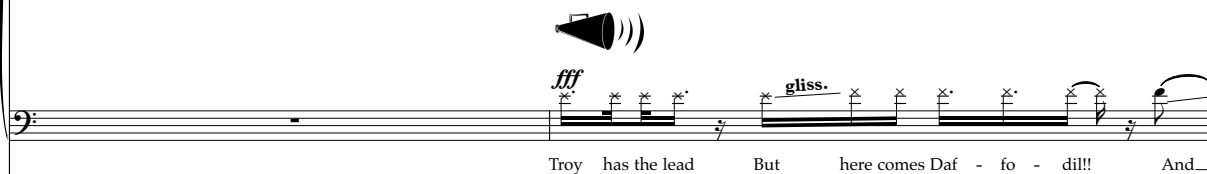
Paul.



Oscar



Bassett



Pno.



Vln. I



Vln. II



Vla.



Vc.



489

Oscar *mp* I can't be - lieve

Bassett — she wins it!! Spec-tac-u-lar Win! Im-pos-si-ble up - set!!

Pno. *p*

Vln. I pizz. *p*

Vln. II pizz. *p*

Vla. *p*

Vc. *p*

491 71

Paul.

Oscar

Bassett

Pno.

Vln. I

Vln. II

Vla.

Vc.

your dark horse won! And

When Paul is sure it's sure as eggs!

mp

mf

Reo.



493

Paul.

Oscar

Pno.

Vln. I

Vln. II

Vla.

Vc.

is he al-ways sure? Do you al-ways win? Paul? When we're

mp

pizz.

Reo.

495

Paul. *sure we're sure but when we're not we lose...*

Oscar *mp* *So... Where's the mo-ney?*

Pno. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *pizz.* *mp*

Red.



498

Oscar *Mmmm I do like a*

Bassett *mf* *3* *3* *I keep it safe and locked up sir.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

P

501 73

Oscar *gam-ble* *Let's be part - ners*

Pno. *pp*

Vln. I

Vln. II

Vla.

Vc.



504

Bassett *mp*
A mile is made of eight fur longs. A fifth of a se -cond e -quals a length Blood

Pno. *mf* *mp*

Vln. I

Vln. II

Vla.

Vc.

Bassett

lines make a spee-dy horse_____ Ra-cing makes or-der in an un-ru-ly world!_____

Pno.

pp

Vln. I

Vln. II

Vla.

Vc.



510

Oscar

mf

I'll patch up my holes and rise a gain_____ No-

Pno.

mf

Red.

Vln. I

arco

f

Vln. II

f

Vla.

f

Vc.

f

512

Oscar

- one need know I was fra - ying at the ed - ges Sunk to the worms_____ Rea - dy.

75

Pno.

Red.

Vln. I

Vln. II

Vla.

Vc.

==

514

Oscar

to__ slith - er and scam_____ So

Pno.

Vln. I

Vln. II

Vla.

Vc.

515

Oscar *breath* in the manure and breathe out the mo - ney_

Bassett I love this boy like he's my own

Pno. *mp*

Red.

Vln. I *pizz.* *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Q

518 *p* *mp* 77

Ava. More_____ More_____

Paul. The house will hush

Bassett. More and more!_____

Pno.

Played by Conductor:

Toy Piano

S. *pp* *mf* *mp*
More_____ cause we'll be Flush_____

A. *pp* *mf* *mp*
More_____ cause we'll be flush_____

T. *pp* *mp*
More_____ Flush_____

Bar. *pp* *mp*
More_____ Flush_____

Q

Vln. I

Vln. II

Vla.

Vc. *Q*

Ava

Paul.

Oscar

Bassett

Pno.

Toy Piano

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Mo- ther_

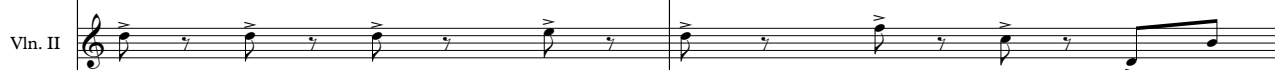
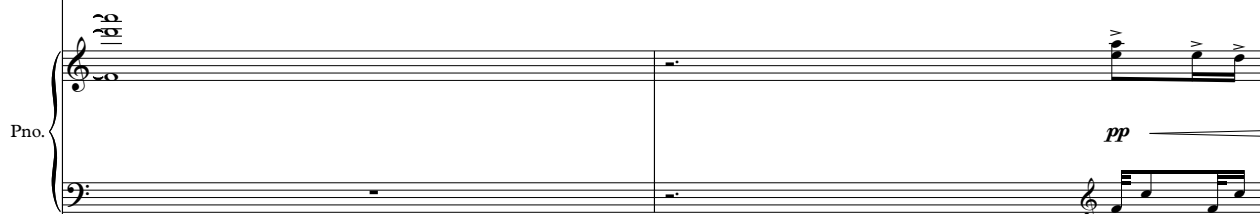
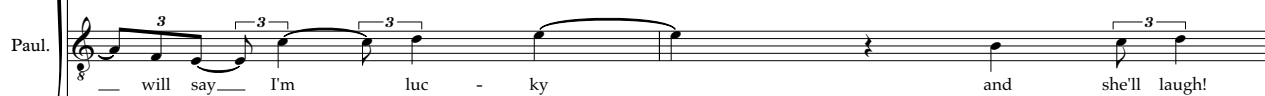
A new car for_ me_ all lea - ther and chrome.

But the la-dy of the house is ice and glass.

f

mf

Rehearsal mark 522. The score is in 4/4 time. The vocal parts are in treble clef, and the piano part is in grand staff. The string section consists of Violin I, Violin II, Viola, and Violoncello. The lyrics are: Paul: Mo- ther_; Oscar: A new car for_ me_ all lea - ther and chrome.; Bassett: But the la-dy of the house is ice and glass. The piano part has a dynamic marking of *mf*. The string section has various rhythmic patterns.



526

Paul.

She'll laugh she'll laugh! she'll laugh!

Oscar

f I'll laugh I'll laugh! I'll laugh!

Bassett

f We'll laugh we'll laugh! we'll laugh!

Pno.

Toy Piano

Vln. I

Vln. II

Vla.

Vc.

529 81

Ava

Paul.

Oscar

Bassett

Pno.

Toy Piano

S. *mp*
More

A. *mp*
More

T. *mp*
More

Bar. *mp*
More

Vln. I

Vln. II

Vla.

Vc.

Lively Spark!!

So! Who's our boy for the Prince??

531 **R**

Paul. One thousand on Lively Spark!

Oscar He's sure!

Bassett Are you sure? He's sure!

Pno. *mf*

Vln. I *mf* arco

Vln. II *mf*

Vla. *mf*

Vc. **R** *mf* arco



533

Oscar Two hundred on Lively Spark!

Bassett Five hundred on Lively Spark!

Pno. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

535 SPOKEN:

SUNG:

Bassett *ff* *f* *f* *ff*

Betting ten to one! AND they're OFF! At the Prince of Wales! Live - ly Spark mo - ving on the out side

Pno. *f* *f*

Vln. I *f*

Vln. II *arco ff*

Vla. *arco f*

Vc. *ff*

537

Paul. *8* Paul cheers $\frac{3}{16}$ - $\frac{4}{4}$

Oscar. *8* Oscar cheers $\frac{3}{16}$ - $\frac{4}{4}$

Bassett *3* — Go - ing for the guns! He's on his own as he crosses the line! $\frac{3}{16}$ - $\frac{4}{4}$

Pno. $\frac{3}{16}$ - $\frac{4}{4}$

Vln. I *Reo* The band cheers pizz. $\frac{3}{16}$ *f* $\frac{4}{4}$

Vln. II The band cheers pizz. $\frac{3}{16}$ *f* $\frac{4}{4}$

Vla. The band cheers pizz. $\frac{3}{16}$ - $\frac{4}{4}$

Vc. The band cheers $\frac{3}{16}$ - $\frac{4}{4}$

540

Paul. *Ten Thousand! You see! I was sure!*

Oscar. *Two Thousand!*

Bassett. *Five Thousand!*

Pno. *f* *Red.*

Vln. I *mf* *arco*

Vln. II *mf*

Vla. *mf* *arco*

Vc. *arco*



6. Paul tells Oscar about the House

545 **S**

Paul.

Oscar. *p* *3*
Thal'll be all Bassett. Bassett Leaves. Paul? How will you spend the mon-ey Paul?

Bassett. *You sure were Paul.*

Pno.

Vln. II *con sord. arco* *pp*

Vla. *con sord.* *pp*

Vc. *S con sord.* *pp*

549 85

Paul. *p*
It's all for mo-ther. Cause mo-ther is un-luc-ky And

Oscar
You could buy a__ real. horse?

Vln. II *pp*

Vla. *pp*

Vc. *pp*

552

Paul. if I'm lucky then, may-be she'll stop sin-ging. No, not her the house I hate our house forsing-ing.

Oscar
Don't you like yourmo-ther's sing-ing?

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

555

Paul. No, not her the house, the walls, the cei-lings

Oscar
Not the house Paul! Sure-ly your mum? What does she sing a - bout? cob webs and paint?

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

♩=90

558 **T**

Paul. *p* She's al ways short of mo ney — She sings when the mail drops

Oscar *pp* Aren't we all...

Pno. *p* Lyrical

Vln. I *pp* < *pp* < *pp* < *pp* < *pp* < *pp* <

Vln. II *pp* < *pp* < *pp* < *pp* < *pp* < *pp* <

Vla. *pp* < *pp* < *pp* < *pp* < *pp* < *pp* <

Vc. *pp* < *pp* < *pp* < *pp* < *pp* < *pp* <

Red.

564

Paul. *She sings_____ when the te-le-phone rings*

Oscar *mp* *what do you mean, Paul?___*

Pno.

S. *pp* *Sing_____*

A. *pp* *Sing_____*

T. *pp* *Sing_____*

Bar. *pp* *Sing_____*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

570

Paul.  She sings _____ When mother is carry-in parcels in.

Pno.  Ad. Ad.

Played by conductor

Toy Piano 

S.  *pp* Sing _____

A.  *pp* Sing _____

T.  *pp* Sing _____

Bar.  *pp* Sing _____

Vln. II 

Vla.  *pp*

Vc.  *pp*

576 U Lyrical 89

Pno. *mf*

S. *pp* Sing _____

A. *pp* Sing _____

T. *pp* Sing _____

Bar. *pp* Sing _____

Vln. I normale

Vln. II normale

Vla. normale

Vc. normale



582

Paul. *f* She ne-ver stops ne-ver stops ne-ver stops.____

Oscar Can't you make it stop?

Pno.

Vln. I *p*

Vln. II

Vla.

Vc.

586

Paul. *Hurts my head! Hurts my*

Oscar *Can't you make it stop? —*

Pno. *Red*

Toy Piano

A. *mf* *Ne-ver stops ne-ver stops ne-ver stops. Ne-ver stops ne-ver stops ne-ver stops.*

T. *mf* *Ne-ver stops ne-ver stops ne-ver stops. Ne-ver stops ne-ver stops ne-ver stops.*

Vln. I *p*

Vln. II

Vla.

Vc.

590 91

Paul. *mf*
head!

Oscar
You say it ne - ver stops ne - ver stops ne - ver stops? Is it

Pno.

S. *mp*
Ne - ver stops ne - ver stops.

Bar. *mp*
Ne - ver stops ne - ver stops ne - ver stops.

Vln. I *pp*

Vln. II

Vla.

Vc.



593

Paul. *p* *mp*
No, out - side my head... Lis - ten...

Oscar
in-side your head?

Pno.

Vln. I *p*

Vln. II *p*

Vla. *pp*

Vc. *pp*

Oscar

I can't hear a thing

Pno.

mf

Toy Piano

S.

pp We need more. *pp* More

A.

pp We need more. *pp* More

T.

pp We need more. *pp* More *mp* Ne - ver stop, I ne - ver stop

Bar.

pp We need more. *pp* More

Vln. I

p

Vln. II

Lyrical

p

Vla.

p

Vc.

p

603

Paul.

mf

93

She sings_____ from the

Pno.

Ped.

Toy Piano

S.

mp

Ne-ver stop I ne-ver stop____

Ne-ver stop I ne-ver stop_____

A.

p

Ne - ver stop, I ne - ver stop____

Sings_____

T.

p

Sings_____

Bar.

p

Sings_____

Vln. I

Vln. II

Vla.

Vc.

Paul. walls _____ She cries _____ from the floor _____

Pno. _____ Red _____

Toy Piano

S. Ne-ver stop I ne-ver stop _____

A. _____ Cries _____

T. Ne - ver stop, I ne - ver stop _____ Cries _____ ne-ver stop I ne - ver stop I

Bar. _____ Cries _____

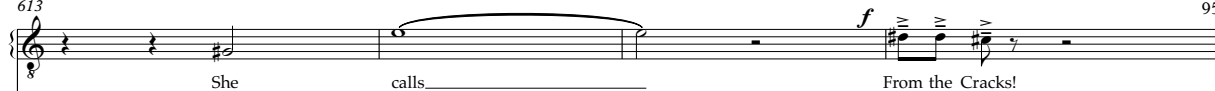
Vln. I

Vln. II

Vla.

Vc.

Paul.



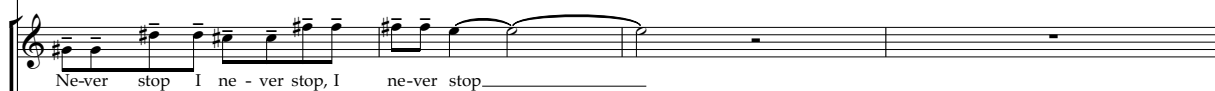
Pno.



Toy Piano



S.



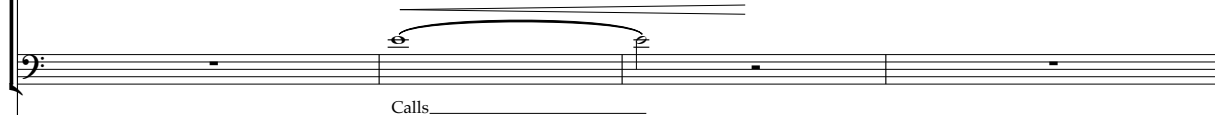
A.



T.



Bar.



Vln. I



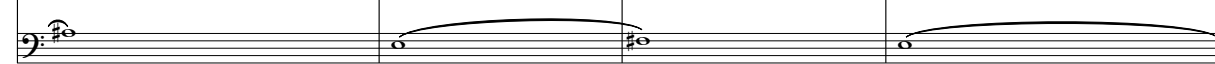
Vln. II



Vla.



Vc.



Paul. *mf*
She whis pers _____ at the door *mf*
She won't stop she

Pno. *mf*
Ped. _____

Toy Piano

S. *mf*
Ne-ver stop I ne-ver stop, I ne-ver stop

A. *mf*
ne - ver stop.

Vln. I *pp*

Vln. II *p*

Vla. *p*

Vc. *p*
W

623 97

Paul. *mf* won't stop___ but I thought if I___ was luc-ky then *mf* she might stop she might stop___ *p* *f* If_

Oscar *mf* Drown it out___ *mf* Plug your ears___

Pno.

Vln. I

Vln. II *p* *p* *p*

Vla. *p* *p* *p*

Vc. *p* *p* *p*

629

Paul. *mp* I give the mo-ney to mot - her Then there'll be e -nough_ and it might stop? *f* But

Oscar *mf* Stop! lis-ten-ing Just Stop! lis-ten-ing *mf*

Pno.

Vln. I *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

633

Paul. *mo-ther can't know of our luc - ky streak, it might end our luck...*

Oscar *It might end our luck... and.*

Pno.

Vln. I

Vln. II

Vla.

Vc.

636

Paul.

Oscar *f* *we can't have that! Keep *mf* ri - ding keep win - ning and*

Pno.

Vln. I *gliss.*

Vln. II

Vla.

Vc. *ppp*

638 99

Paul. *mp*
I won't stop

Oscar *mp*
ne - ver stop ne - ver stop ne-ver stop Ne - ver stop

Pno. *mp*
Ped.

Toy Piano

T. *mp*
Ne - ver stop, I ne - ver stop

Vln. I *p*

Vln. II *mp*

Vla. *p*

Vc. *p*

642

Ava

Paul.

Oscar

Basset

Pno.

Toy Piano

S.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

p

I'll ne - ver stop

ne - ver stop ne - ver stop ne - ver stop ne ver stop

mp

Ne-ver stop, I ne-ver stops Ne-ver stop, I ne-ver stop

Ne - ver stop, I ne-ver stop

ne - ver stop ne - ver stop ne - ver stop ne ver stop

p

pp

647 101

Paul. *pp*
I'll ne-ver stop

Oscar
spoken:
Good boy!

Pno. *p*
Pianist sits to left of piano

Vln. I *pp*

Vc.



8. Ava at the piano, with Paul.

655 Ava enters

X

Ava: *p*

Hum/vocalise *p*

Pno. *p*

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

670

Ava

Pno.

Vln. I

Vln. II

Vla.

Vc.



686

Ava

Pno.

Paul.

Vln. I

Vln. II

Vla.

Vc.

pp

mf

pp

mf

pp

mf

pp

mf

Mo- ther__

697

Ava *mp*
Do I _____ no I don't!

Pno. *mp*

Paul.
Why do you on - ly sing those_ sad_ songs?_____

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

702

Ava
Do I?_____ No I don't! Not real - ly_____

Pno.

Paul. *mf*
Mo- ther_ Why?

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

707

Ava

Pno.

Paul.

Mo- ther_ Why? Why do you seem so

Pno.

Vln. I

Vln. II

Vla.

Vc.

f

==

712

Ava

Pno.

Paul.

Shush Paul! No I don't Shush Paul No I don't

sad?

Vln. I

Vln. II

Vla.

Vc.

mf

f

mf

p

p

717 *mf* 105

Ava *mf*
You're too young to need to know of such things.

Pno.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

722 *mf*

Paul. *mf*
Mo-ther Mo-ther Do you know an-y hap - py songs?

Vln. I

Vln. II

Vla.

Vc.

727 *f* *mf*

Ava *f*
No! well, may - be...

Pno.

Paul. *mf*
— An-y hap - py songs?

Vln. I

Vln. II

Vla.

Vc.

732

Paul. *f* Mo - ther will you sing me a

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*



735

Ava *f* Stop!

Pno. *ff*

Paul. hap - py song? a hap - py song?

Vln. I *pp*

Vln. II

Vla.

Vc.

739 107

Ava

Stop asking, Paul! I'm sorry. I shouldn't have.....

Pno.

Paul.

p *3*

I just want you to smile...mo-ther.

pp

Vln. I

Vln. II

p

==

748

Ava

pp It's ea - sy to smile when you're young. *p* The world...smiles so wide with you...when you're young. When

Pno.

pp

Vln. I

p

Vln. II

759

Ava. I was young. I thought the world would al-ways shine. I was stu-pid and vain.

Pno. *f*

Pno. *ff* Reach:

S. *f* You were Stu-pid and vain.

A. *f* You were Stu-pid and vain.

T. *f* You were Stu-pid and vain.

Bar. *f* You were Stu-pid and vain.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

768 109

Ava. *mp*

Stu-pid and vain. Stu-pid and vain. Stu-pid and vain. And when you get old you

Pno. *pp* *p*

S. Stu-pid and vain. Stu-pid and vain. Stu-pid and vain.

A. Stu-pid and vain. Stu-pid and vain. Stu-pid and vain.

T. Stu-pid and vain. Stu-pid and vain.

Bar. Stu-pid and vain. Stu-pid and vain. Stu-pid and vain.

Vln. I *p*

Vln. II *p*

Vla.

Vc.

778

Ava. find deep lines. The world frowns and snaps shut. Eve-ry thing is dust!

Pno. *f*

Pno. *f*

S. Ev-ery-thing is dust!

A. Ev-ery-thing is dust!

T. Ev-ery-thing is dust!

Bar. Ev-ery-thing is dust!

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

790 111

Ava

Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust!_____

Pno.

Pno.

S.

Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust!

A.

Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust!

T.

Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust!

Bar.

Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust! Ev-ery-thing is dust!

Vln. I

Vln. II

Vla.

Vc.

p

p



795 Ava gets up from the piano. Pianist, holding the pedal E, takes over.

Ava

Pno.

Vln. I

Vln. II

Vla.

Vc.

p

pp

800 *mf*

Paul. *Mo-ther! I will fetch a broom and dust all the cor-ners for you! Then you'll smile?*

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.



805 *mp*

Ava. *The world smiles for the young*

Paul. *But Mo-ther*

Pno. *pp* *f*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

810

Paul. *f*

I am young! Is the world smi-ling for me?

Pno.

Vln. I

Vln. II

Vla.

Vc.

Measures 810-814. Paul's vocal line starts with a forte (f) dynamic. The piano accompaniment begins in measure 813 with a forte (f) dynamic. The string section consists of Violin I, Violin II, Viola, and Violoncello, each with a distinct rhythmic pattern.

815 *f*

Ava. Paul. You will al-ways stay so young.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Measures 815-819. Ava's vocal line starts with a forte (f) dynamic. The piano accompaniment continues with a forte (f) dynamic. The string section continues with their respective rhythmic patterns.

820 *ff*

Paul. *I wish it were_____ to-mor- row!_____ To - mor- row_____ is your*

Pno. *p* *f*

Vln. I *mp* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*



825

Paul. *birth - day! May-be you'll smile_____*

Pno. *ff* *f*

Vln. I

Vln. II

Vla.

Vc.

830 Ava leaves

Ava

Per-haps Per-haps Per-haps

Paul.

to - mor - row? May - be she'll smile

ff

Pno.

ff *f*

Vln. I

Vln. II

Vla.

Vc.

835

Paul.

to - mor - row? May - be she'll smile to - mor - row!

Pno.

f

Vln. I

Vln. II

Vla.

Vc.

f

840

Pno.

Vln. I

Vln. II

Vla.

Vc.

866 $\text{♩.} = 120$

Ava *f* What's hap - py a - bout it?

Oscar *f* Hap - py birth - day A - va!

Pno.

Vln. I *mf* *f* *mf* *f* sul tasto

Vln. II *mf* *f* *mf* *f* sul tasto

Vla. *mf* *f* *mf* *f* sul tasto

Vc. *mf*

873

Ava *mf* Eve - ry thing is ag -

Oscar *ff* This year is your luc - ky year!

Pno. *f* *mf*

Vln. I *mf* *f* *mp*

Vln. II *mf* *f* *mp*

Vla. *p* *f* *p*
sul tasto

Vc. *p* *f* *p*



878

Ava *f* *mf* ing a - round me! Eve - ry thing is ag - ing a - round me!

Pno. *f* *mf*

Vln. I *f* *mp*

Vln. II *f* *mp* *f*

Vla. *mp* *f*

Vc. *f* *p* *f*

883

f

Ava Luck left me ma - ny years

ff

Paul. To - day is your luc - ky day!

ff

Oscar To - day is your luc - ky day!

Pno.

Vln. I

Vln. II

Vla.

Vc.



890 *mp*

Ava a go

f

Oscar A pre-sent for you! Your share of

Pno.

Vln. I

Vln. II

Vla.

Vc.

895 $\text{♩} = 90$ *mp*

Ava *mp* Eat your cake Paul you're too thin.

Paul. *f* Wow what luck! Mo ther

Oscar hands her the envelop
the stocks you'll like this...

Pno. *mp*

Vln. I

Vln. II

Vla.

Vc.

901 To Oscar

Ava This isn't e-nough Paul? Paul? Why do you stare at me so?

Pno.

Red

906

Ava No-thing is fun - ny. What.

Paul. Why aren't you laughing? But why aren't you happy?

Pno. *f*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

911 *f* Ava leaves.

Ava — does it mat - ter if I'm hap - py — if I'm hap - py or not? Eat your cake.

Paul.

Pno.

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

Red.



$\text{♩} = 75$ 9. The Money Gets Spent

918 **Z**

Ava

Pno. *mp*

Vln. I *pp*

Vla. *p*

Vc. *mp*

Red.

922

Pno.

A.

mp

Ching Ching Ring Ring the re - gis - ter

Vln. I

p

Vln. II

pp

Vla.

Vc.

Red.



926

Ava

$\text{♩} = 100$

Ava wanders past singing to herself

Ooh

Pno.

mf

Red.

A.

Charge it_ keep the_ change_

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

mf

930

Ava *gliss.*

Pno.

S.

She's

Vln. I

Vln. II

Vla.

Vc.

p

p

p

pp



934

Pno.

S.

spen-ding it__ drai-ning it__ all__

A.

Flowers in win - ter__

Vln. I

Vln. II

Vla.

Vc.

p

p

mp

mp

mp

938

Pno.

A.

T.

Vln. I

Vln. II

Vla.

Vc.

fox furs

soft dr- esses

Red.

943

Ava

Oscar

Bassett

Pno.

Bar.

Vln. I

Vln. II

Vla.

Vc.

ff

Five hun

ff

Two hun-dred!

f

ff

p

f

p

ff

p

ff

Silk drapes

949

Ava *mf* gliss. 125

Ohh_____

Oscar dred!

Bassett *fff* Sung/Shouted *gliss.* *gliss.*

And they're_____ at the last cor-ner! And Lit-tle Won-der comes in se-COND!!

Pno.

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vc. *f*

126 956

Ava. *Ohh*

Paul. *f* I'll know for the

Pno. *mp* *f*

S. *f* There must be more

A. *f* There must be more

T. *f* There must be more

Bar. *f* There must be more

Vln. I *f*

Vln. II *mp* *f*

Vla. *f*

Vc. *f*

Rehearsal mark 956 is indicated at the top of the page. The score is written for a vocal ensemble and a chamber orchestra. The vocal parts are arranged in a SATB format. The instrumental parts include strings and piano. The score is divided into two systems. The first system covers measures 1-4, and the second system covers measures 5-8. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score is written in a standard musical notation with a grand staff for the piano and individual staves for the other instruments and voices. The lyrics are written below the vocal staves. The dynamic markings are indicated by letters (mp, f) and slurs. The rehearsal mark 956 is indicated by a double bar line and the number 956.

961

Paul.  Natio - nal I'm sure to be sure!

Pno.  Led.

S.  This hand - some chair

A.  Sprays of mi mo - sa

Vln. I  *mp*

Vln. II  *mp*

Vla.  *mp*

Vc.  *mp*



Bassett

Pno.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

mp

Piles of shi-ny pil-lows a care-home for Paul.

That plush chaise longue—

971

Bassett

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff

f

f

ff

ff

And we're at the natio-nal And Trig - i - o is lag-ging be hind And he falls!!

gliss.

978

Ava

gliss. *f* gliss.

Ohh_____ Ohh_____

Bassett

He's down!...

Pno.

f

Vln. I

f

Vln. II

f

Vla.

ff

Vc.

f

983

Ava

Ohh

Ohh

Angry at Paul

Oscar

Six hun - dred short!

Disappointed

Bassett

Two hun - dred down!

Pno.

f

Vln. I

f

Vln. II

f

Vla.

f

Vc.

f

989

Ava *gliss.*

Paul. *mf*
I'll know the__ next one! I'll have to

Oscar

Pno. *p* *mp*
Red. Red.

S. *mf*
There must be more____

A. *mf*
There must be more____

T. *mf*
There must be more____

Bar. *mf*
There must be more____

Vln. I *gliss.* *p*

Vln. II *p*

Vla.

Vc.

995

ff
There must be more!

f
know for sure

To Paul
ff
There must be more!

To Paul
ff
There must be more!

mf
Pno.

Toy Piano

p
New Pers-ian rugs.

ff
There must be more!

p
New Pers-ian rugs.

ff
There must be more!

p
New Pers-ian rugs.

ff
There must be more!

p
New Pers-ian rugs.

ff
There must be more!

mf
Vln. I

mf
Vln. II

mf
Vla.

mf
Vc.

[illegible]

1001

Ava

Oscar

Bassett

Pno.

Toy Piano

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

There must be more!

There must be more!

There must be more!

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

fur and flo - wers There must be more! Cham - pagne and cars.

fur and flo - wers There must be more! Cham - pagne and cars.

fur and flo - wers There must be more! Cham - pagne and cars.

fur and flo - wers There must be more! Cham - pagne and cars.

p *ff* *p*

p *ff* *p*

p *ff* *p*

p *ff* *p*

10. Ava and Paul

135

♩=70

CC

1004

Ava

There must be more! Paul?

Paul.

To the Rocking horse *mp* Whisper Sung *3*
Please! I have toknow! I need toknow for the Der by What if I

Oscar

There must be more!

Bassett

There must be more!

Pno.

ff *p*

ff

S.

There must be more!

A.

There must be more!

T.

There must be more!

Bar.

There must be more!

Vln. I

Vln. II

ff

Vla.

p

Vc.

p

1009

Ava *mf*

Paul. *Whisper* *Sing: 3* *pp*

Paul? don't know? I need to know for the Der by_ I need to know. Take me to luck Tell me

Oscar

Pno. *pp*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Red.



1015

Ava *p* *mf*

Paul? you need a trip to the coun - try You're too wan. I'll send Bas-sett a-way!

Paul. *mf*

I won't I can't!

Pno. *p*

Red.

A. *p* Ooh

T. *p* Ooh

Bar. *p* Ooh

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *ppp* *pp*

1020

Ava. He's ov - er-stepped his role. I'll tell Os - car to stop all this

Paul. No, mot - her. no.

Pno. *p*

A. *p* Ooh

T. *p* Ooh

Bar. *p* Ooh

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *ppp*

1024

Ava. *talk of the ra - ces and we'll go*

Paul. *I won't leave the house be - fore the Der-by.*

Pno. *p*

S. *Ah ah ah ah ah ah ah ah ah ah ah*

A. *Ah ah ah ah ah ah ah ah ah ah ah*

T. *Ah ah ah ah ah ah ah ah ah ah ah*

Bar. *Ah ah ah ah ah ah ah ah ah ah ah*

Vln. I

Vln. II *pp*

Vla.

Vc. *pp*

1028

Ava. *How a bout I send you to the coun - try we'll for-get all a-bout it. Look at you*

S. *ah*

A. *ah*

T. *ah*

Bar. *ah*

Vln. I *pp*

Vln. II

Vla. *pp*

Vc. *pp*

The musical score for page 139, measures 1028-1032, is presented in a standard orchestral format. The vocal parts (Ava., S., A., T., Bar.) are written in treble and bass staves, with lyrics and melodic lines. The instrumental parts (Vln. I, Vln. II, Vla., Vc.) are written in their respective staves, with melodic and harmonic lines. The score is in 4/4 time and features triplets and dynamic markings like *pp*.

1034

Ava

your eye too bright, your cheeks too flush You're all nerves—

Paul.

I won't leave the house till the Der

Pno.

p

Ped.

S.

pp

Ah— ah ah ah ah ah ah

A.

pp

Ah— Ah ah ah ah ah ah

T.

pp

Ah— Ah ah ah ah ah ah

Bar.

pp

Ah— Ah ah ah ah ah ah

Vln. I

Vln. II

pp

Vla.

p

Vc.

pp

pp

1040

Ava

I did-n't know you loved this house so much. Just pro-mise me you'll calm your nerves.

Paul.

by.

Pno.

S.

ah

A.

ah

T.

ah

Bar.

ah

Vln. I

pp

Vln. II

pp

Vla.

pp

Vc.

pp

1046

Ava. *If I were you and you were me...*

Paul. *Don't wor-ry mot-her If I were you I would-n't wor-ry.*

Pno.

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

==

1050

Ava. *I won-der what we'd do...*

Paul. *You know you don't have to wor-ry*

Pno.

Vln. I

Vln. II

Vla.

Vc. *pp*

1054

Ava Time for bed! Dream of the sun, the lake the sky Good night Paul...

Paul. don't you?_

Pno.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

Red.



DD

1059 Ava tries to kiss Paul goodnight

Paul. Paul flinches and avoids the kiss

Now I'm all nerves!

Pno.

Vln. I *gliss.*

Vln. II *pp*

Vla. *pp*

Vc.

pp

Red.

Red.

pp

Ava stands at the piano giving an imaginary recital to the audience, with drink in hand.

1064

Ava

But I must dress for the par-ty I'll have a glass of bub bles_ to smooth_ my shakes

Pno.

mf

pp

Vln. I

Vln. II

Vla.

Vc.

pp

==

EE

1070

Ava

How does that chld_ crawl in - to my thoughts so He's al-ways

Pno.

p

ppp

ppp

pp

ppp

Vln. I

Vln. II

Vla.

Vc.

ppp

1078

Ava with me ev-en when he's not

Pno.

Vln. I

Vln. II

Vla.

Vc.

ppp

pp

Red.

==

1082

Ava He does-n't know woes_____ He does-n't know woes_____ He

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

p

f

pp

f

Red.

1085

Ava *Freely*
does-n't know woes____ like i know woes All I want to do is primp for the

Pno. *mp*

Vln. I *p* *mp* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*



1090

Ava *mf*
par-ty_ I de-serve a lit-tle primp now and then He gnaws at me____ I'm bit-ten the

Pno. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

1095

Ava bone. He won't let me be I'm limp and worn. He

Pno. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

==

1101

Ava does-n't know woes He does-n't know woes He does-n't know woes like i know

Pno.

Vln. I

Vln. II

Vla. *f*

Vc.

FF

1105 *ff*

Ava

woes

Pno.

ff

ppp *f*

Vln. I

Vln. II

ppp

Vla.

ff

Vc.

==

1107

Ava

That noise! it pounds my head!

Pno.

ppp

Vln. I

Vln. II

f

Vla.

Vc.

1109

Ava

That will-ful boy! On and on and on and on and on! I'm

Pno.

Vln. I

Vln. II

Vla.

Vc.

ff



1111

Ava

sick of it! Paul!! Paul!!

Pno.

f

Ped. *sim.*

Vln. I

Vln. II

Vla.

Vc.

f

1114

Ava

Paul!!

Paul!!

Oscar

Offstage *p*

Come on come on come on

Bassett

Offstage *p*

Come on come on come on

Pno.

S.

Not pitched
Rabble like *p*

Come on come on come on

A.

Not pitched
Rabble like *p*

Come on come on come on

T.

Not pitched
Rabble like *p*

Come on come on come on

Bar.

Not pitched
Rabble like *p*

Come on come on come on

Vln. I

Vln. II

Vla.

Vc.

1116

ff

Ava

Paul!!

Shout! *fff*

Yah!!!!

ff

Oscar

— come on come on come on come on come on —

ff

Bassett

— come on come on come on come on come on —

Pno.

ff

S.

— come on come on come on come on come on —

ff

A.

— come on come on come on come on come on —

ff

T.

— come on come on come on come on come on —

ff

Bar.

— come on come on come on come on come on —

Vln. I

Vln. II

Vla.

Vc.

1118

Ava

Paul

Pno.

Vln. I

Vln. II

Vla.

Vc.

Yah!!!!

Gid-dy up!

Yah!!!!

Yah!!!!

Paul!!

1120

Ava *Paul!!*

Paul. *Get me there!! Get me there!! Get me there!! Get me there!!*

Oscar *Offstage p Come on come on come on*

Bassett *Offstage p Come on come on come on*

Pno.

S. *Not pitched p Come on come on come on*

A. *Not pitched p Come on come on come on*

T. *Not pitched p Come on come on come on*

Bar. *Not pitched p Come on come on come on*

Vln. I

Vln. II

Vla.

Vc.

1122

Ava *Paul!!*

Paul. *Get me there!! Get me there!!*

Oscar *ff*
come on come on come on come on come on

Bassett *ff*
come on come on come on come on come on

Pno.

S. *ff*
come on come on come on come on come on

A. *ff*
come on come on come on come on come on

T. *ff*
come on come on come on come on come on

Bar. *ff*
come on come on come on come on come on

Vln. I

Vln. II

Vla.

Vc.

1125

Ava

Paul.

ff

Paul!!

Take me to luck Take me to luck Take me to luck Take me to luck Take me to luck Take me to luck Get

Pno.

Vln. I

Vln. II

Vla.

Vc.

1127

Ava

Paul.

me there!!

Paul!!

STOP!

Pno.

Vln. I

Vln. II

Vla.

Vc.

[illegible]

11. Paul dies

♩=90

157

1130

Ava catches Paul

HH

Paul falls from the horse

It's Malabar!!!!

Tell Bas-set! It's Mal-a-bar!

Pno.

Ped.

S.

A.

T.

Bar.

Vln. I

fff

con sord.

Vln. II

fff

con sord.

Vla.

fff

pp

con sord.

Vc.

fff *fff* *fff* *fff* *fff*

1136

Oscar *whisper:*
Paul?

Pno. *mp* *pp*

Vln. I *pp*

Vln. II *pp*

Vla. *con sord.*

Vc. *pp*



1149

Oscar *mf*
We're rich we're rich we're rich we're rich We're rich we're rich we're rich_ You did it Paul!_ we put it all on!

Bassett *mf*
We're rich we're rich we're rich we're rich We're rich we're rich we're rich_

Pno. *mp* *p*

Vln. I *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

1155

Oscar

Mal-a bar came in first! We're going to be al-right now

Bassett

Paul? Can you hear

Pno.

Vln. I

Vln. II

Vla.

Vc.

1162

Oscar

We're rich we're rich we're rich we're rich We're rich we're rich

Bassett

You'll ne-ver need to get in the sad-dle again Rest ea-sy We're rich we're rich we're rich we're rich We're rich we're rich

Pno.

Vln. I

Vln. II

Vla.

Vc.

Paul. 

Oscar  we're rich! No more voi-ces... We'll chuck this old horse and get you a real

Bassett  we're rich! No more wor - ries

Pno. 

Vln. I  *p*

Vln. II  *p*

Vla. 

Vc.  *p*

Ava  *p* May - be.

Paul.  *mp* Do you think I'm luc-ky mot-her? Do you think I'm luc-ky

Oscar  *mp* one! May - be?! A - va, we're rich We're rich We're rich

Bassett  *mp* We're rich We're rich We're rich

Pno.  *mp*

Vln. I  *pp*

Vln. II  *pp*

Vla.  *pp*

Vc.  *pp* *p*

II

161

1184

Paul. *p* Do you feel hap-py mot-her? Do you feel hap-py?

Oscar *4* we're fi-nal-ly rich!

Bassett *4* we're fi-nal-ly rich!

Pno. *pp*

Vln. I *pp*

Vln. II *pp*

Vla.

Vc. *pp*

1192

Ava *p* We'll see_

Paul. *3* Is it e-nough? *3* Un-cle Os-car is smi-ling *mp* *3* Bas-set is smi-ling *3* Mo-ther won't you smile

Oscar *p* We're rich

Bassett *p* We're rich_

Pno. *3*

Vln. I

Vln. II

Vla.

Vc.

162

1200

Ava *p* May - be... We'll see...

Oscar *mf* We're rich we're rich we're rich we're rich we're rich we're rich we're rich!

Bassett *mf* We're rich we're rich we're rich we're rich we're rich we're rich we're rich!

Pno. *mf* Ed...

Vln. I *mf*

Vln. II *mf*

Vla.

Vc. *mf*

==

1207

Ava *p* May - be... Ava smiles and Paul smiles back.

Paul. *mp* Mo-ther be hap-py?... Mo-ther Mo-ther won't you smile?

Pno. *mf* Ed...

Vln. I *pp* \leftarrow *f*

Vln. II *pp* \leftarrow *f*

Vla.

Vc. *pp* \leftarrow *f*

Oscar breaks the spell. 163

Oscar

1215

f

A - va!

mf

Bring out the bub - bly

I know you have some a round!___

Pno.

Vln. I

pp < *f*

Vln. II

pp < *f*

Vla.

Vc.

pp < *f*

Detailed description: This is a page of a musical score. The top staff is for the character Oscar, with lyrics in Italian. The piano accompaniment (Pno.) is in grand staff. The string section consists of Violins I and II, Viola, and Violoncello. The score includes various musical notations such as triplets, slurs, and dynamic markings like *f* (forte), *mf* (mezzo-forte), *pp* (pianissimo), and crescendo/decrescendo hairpins.

1220 Spoken:

Oscar — Bassett! Lets go find Ava's bubbly!

Bassett Bassett reluctantly leaves.

Pno. EBOW on A

Secure damper pedal down

Toy Piano Conductor: *p*

S. *mp*
We're rich we're rich! We're rich we're rich?__

A. *mp*
We're rich we're rich! We're rich we're rich?__

T. *mp*
We're rich we're rich! We're rich we're rich?__

Bar. *mp*
We're rich we're rich! We're rich we're rich?__

Vln. I *pp* < *f* *pp* < *f* *pp*

Vln. II *pp* < *f* *pp* < *f* *pp*

Vla. *pp* < *f* *pp* < *f* *pp* < *f*

Vc. *pp* < *f* *pp* < *f* *pp* < *f* *pp* < *f*

1230

Oscar

ppp

There must be more mo-ney. There must be more

Bassett

Aggressive
Whisper/ slightly pitched

ppp

There must be more mo-ney. There must be more

Pno.

p

ppp

Toy Piano

S.

Aggressive
Whisper/ slightly pitched

ppp

There must be more mo-ney. There must be more

A.

Aggressive
Whisper/ slightly pitched

ppp

There must be more mo-ney. There must be more

T.

Aggressive
Whisper/ slightly pitched

ppp

There must be more mo-ney. There must be more

Bar.

Aggressive
Whisper/ slightly pitched

ppp

There must be more mo-ney. There must be more

Vln. I

f

Vln. II

f

Vla.

pp

f

Vc.

pp

f

1237

Paul. Call out

Bassett?

Oscar

There must be more mo-ney There must be more.

Bassett

There must be more mo-ney There must be more.

Pno.

Toy Piano

S.

There must be more mo-ney There must be more.

A.

There must be more mo-ney There must be more.

T.

There must be more mo-ney There must be more.

Bar.

There must be more mo-ney There must be more.

Vln. I

ppp

Vln. II

ppp

Vla.

ppp

Vc.

ppp

This musical score is for the film 'The Monkeys' by John Williams. It features a large ensemble of vocal soloists and a large ensemble of instrumentalists. The vocal soloists include Paul, Oscar, Bassett, S., A., T., and Bar. The instrumentalists include Pno., Toy Piano, Vln. I, Vln. II, Vla., and Vc. The score is in 12/4 time and consists of 46 measures. The lyrics for the vocal soloists are: 'There must be more mon-ey. There must be more mon-ey. There must be more mon-ey. There must be more.' The instrumentalists play a continuous melody throughout the piece. The score is written for a large ensemble, with multiple staves for each instrument and voice part. The vocal soloists are arranged in a choir-like fashion, with each part having its own staff. The instrumentalists are arranged in a large ensemble, with multiple staves for each instrument. The score is written in a clear and concise manner, with easy-to-read notation and lyrics. The overall style is that of a professional film score, with a focus on creating a memorable and emotionally resonant piece of music.

1251 Call out

Paul. *Uncle Oscar!*

Oscar *There must be more mon-ey. There must be more mon-ey. There*

Bassett *There must be more mon-ey. There must be more mon-ey. There*

Pno.

Toy Piano

S. *There must be more mon-ey. There must be more mon-ey. There*

A. *There must be more mon-ey. There must be more mon-ey. There*

T. *There must be more mon-ey. There must be more mon-ey. There*

Bar. *There must be more mon-ey. There must be more mon-ey. There*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Paul. *8* *Call out*
Mother!

Oscar *8*
must be more mon-ey. There must be more. Theremust be more mo-ney.

Bassett
must be more mon-ey. There must be more. Theremust be more mo-ney.

Pno.

Toy Piano

S.
must be more mon-ey. There must be more. Theremust be more mo-ney.

A.
must be more mon-ey. There must be more. Theremust be more mo-ney.

T.
must be more mon-ey. There must be more. Theremust be more mo-ney.

Bar.
must be more mon-ey. There must be more. Theremust be more mo-ney.

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*

170

1264

Call out

Paul dies at the rocking horse, alone.

Paul. *Mother!*

Oscar. *There's ne-ver e-nough!*

Bassett. *There's ne-ver e-nough!*

Pno. *p*

Toy Piano

S. *There's ne-ver e-nough!*

A. *There's ne-ver e-nough!*

T. *There's ne-ver e-nough!*

Bar. *There's ne-ver e-nough!*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

≡

1273

Lift the EBOW off the string
but keep pedal down

Pno. *pp* *ppp*

Toy Piano

Vln. I *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp*